INDEX TO
THE JOURNAL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS

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VOLUMES I–XX

1941–1961

JOURNAL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS

INDEX TO VOLUMES I–XX · 1941–1961

by SHIRLEY PRAGER BRANNER

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FOREWORD

ONE of the earliest suggestions for an Index to the Journal was made at a Director's meeting in Cleveland on January 29, 1959. Journal Editor Paul Norton thought "the twentieth volume would be a good time to publish a general index." Much discussion took place at that meeting, but no action was taken.

Looking back, it seems most unlikely that the project, first discussed in Cleveland, was to grow to such enormous proportions over the years, involving hours of discussion, years of labor, and many individuals.

As so often in human enterprises, the Board of Directors changed its collective mind many times as to the intent and probable use of the Index. At first, they planned a modest thirty-two pages which could be bound with a Journal issue, rather than a separate hard-cover volume as the College Art Association had done earlier.

The board decided to ask Ruth Cook (1891–1966), Librarian of the School of Architecture at Harvard, to prepare the Index and she agreed to do so. One of the reasons for the choice was that she was a founder member of the Society and for many years the bibliographical editor.

In 1938, Miss Cook and nine others at the Harvard School of Architecture discussed the formation of a society which came into being two years later as The American Society of Architectural Historians, now the Society of Architectural Historians.

Upon her retirement from Harvard, Miss Cook began work on the Index as then projected by the Society. However, while she was working on the agreed format, she fell ill and died in 1966.

In the meantime, Charles E. Peterson had urged that something more elaborate was needed, but when he, Robert Branner, and Harley McKee proposed that the Index should include all proper nouns, place-names, and general subjects, the Directors tabled the idea.

It so happened that during the time of my Presidency, I moved to Chicago and approached John Entenza of The Graham Foundation for Advanced Studies in the

Fine Arts, and asked for a grant to help the project. He gave us much good counsel and a grant of $2,500, later increased to $2,855.

Over the years, the Graham Foundation has been extremely patient as the Society changed the direction of the Index.

In 1964 the board decided to ask Shirley Branner to prepare an entirely different type of Index incorporating new technology. She has described this in her Preface.

As will be seen when the Index concept changed dramatically, something far more elaborate, difficult, and complicated was undertaken, requiring more extensive financial help which came from several sources. They are: The Edgar J. Kaufmann Charitable Foundation, $7,500; The Samuel H. Kress Foundation, $2,855; The Graham Foundation for Advanced Studies in the Fine Arts, $2,855, for a total of $13,210, which was matched by the National Endowment for the Humanities. The latter grant was for the estimated costs of computerization of the Index. Expenses were higher than anticipated and the National Endowment for the Humanities subsequently made a supplementary award of $8,000. These foundations and the National Endowment for the Humanities, of course, can not be held responsible for the material published here.

The Society of Architectural Historians is grateful for all the devoted and effective work of these two distinguished but dissimilar women, to the officers and directors during these years, and to the foundations and the National Endowment for the Humanities who together have made it possible.

This extraordinary effort made it feasible for a historical society to produce a pioneer Index using new technology for the advancement of knowledge.

BARBARA WRISTON
The Art Institute of Chicago

PREFACE

THE DIRECTIONS given me in 1964 by the Index Committee of the Society of Architectural Historians were simple and unequivocal. The aim of the Society was access to all the information contained in the first twenty years of its *Journal*, and the guiding rule was completeness. The indexer was to exercise no value judgments or selectivity regarding the references to be indexed, and, in the interest of speed, was to undertake no research to verify authors' statements. In short, the indexer was charged with producing in book form a tool that would show where to find who said what about anything.

In the course of the nine years since I undertook the project, the Society's original goal was broadened to include computer retrieval capability and, through computerization, the possibility of cumulating successive *Journal* indexes with the first Twenty-Year Index. For these aspects of the Society's aims, the directions were far less precise. This was a new field in which there were neither guidelines nor precedents for "in-depth" computerization in the humanities.

In the actual production of the Index, the original twofold goal (completeness and no research) turned out to be somewhat contradictory, and the added goal of computerization complicated immeasurably my original approach to the creation of the present volume. In the next few pages, I shall try to elucidate some of the problems that were posed and my solutions to them, and to offer some suggestions for the most effective use of the Index.

Following the rule of completeness, every article, book review, letter to the editor, and SAH News section of the first twenty years of the *Journal* was read and indexed. Cards were made for each building, person, book, article, and subject mentioned in the text or footnotes, whether related to architecture or any other field, and subsequently interfiled in a single alphabet. The only items for which cards were not made were purely bibliographical footnote citations. To observe the dictum of "no research," the entries were taken down literally as given by the authors.

It was natural in a journal devoted essentially to one field for many of the same names and subjects to occur repeatedly, and before long a compromise regarding the literal transcription of the authors' words and a modification of the "no research" principle had to be made. Authors frequently used different terminology for the same subjects, or spelled names differently, or made incomplete or ambiguous references which, while incidental to the main thrust of their own articles, required clarification for indexing purposes. Typographical errors, especially in the early, mimeographed volumes produced during World War II, contributed generously to these difficulties.

In the case of terminology for subject headings, it was a simple matter to select one form and refer from all others, and the reader will find a liberal use of cross references. My criterion for selection, when it was not purely arbitrary, was to prefer the forms used most frequently by the authors themselves. Thus **Ideal cities** prevails over **Utopias**, and **Skyscrapers** over **Tall buildings**. Often, however, the references were to closely related but not identical subjects. Lists of subject headings known to me, such as *Art Index*, the Avery Library periodical index, or those published by the Library of Congress, were not adequate to the depth of indexing required in the highly concentrated field of the SAH *Journal*. Rather than impose upon the authors' references a terminology that was universally applicable but not invariably exact, I preferred to make compound subject headings that embraced a variety of similar or closely related concepts. Thus the Index includes many headings such as **Hotels and Inns**, and **Mausoleums, Sepulchral monuments, Tombs, etc.** There are, in addition, separate headings for less closely related subjects, with numerous *see also* references between them.

Less simple to resolve without research were discrepancies in the names of persons or buildings. My natural curiosity would not permit me to accept two successive entries, for example: **Lienau**, Detlef, and **Lienau**, Ratlief, without a rapid check to see if they actually referred to two people. Nor was I able to suppress a desire to verify the identity of four cast-iron façaded banks in two different cities, all attributed to John Haviland, when I saw that I had made cards reading:

Pottstown, Pa.
Farmers' and Miners' Bank, 1830

Pottsville, Pa.
Farmers' and Mechanics' Bank, 1830

Pottstown, Pa.
Miner's Bank, 1828

Pottsville, Pa.
Miners' Bank, 1829–30

Selecting one form and making cross references from the other three was not possible without verifying my suspicions that they were identical, or determining the correct location and name of the bank.

Particularly frustrating were multiple cards with the same common surname *without* given names, followed by cards with the same surname *with* given names; some of them would undoubtedly prove to be identical after a bit of checking. I was reluctant to let such surnames remain unidentified, but references to Clark, Hunt, and Morris

could not automatically be assumed to mean Sir Kenneth Clark, Richard Morris Hunt, or William Morris. There were seven entries under **Hunt** without given name, for example, but twelve **Hunts** with given name, to any or none of whom the former could have referred.

Even more difficult to accept without some searching, were references by writers who assumed on the part of the reader a familiarity with the material equal to their own, and whose allusions were not precise enough for a less knowledgeable indexer. I simply did not know how to use the authors' statements in the following examples: "... it recalls the trilobed plan of ... S. Maria in the Capitol. ..."; and "In 1906 ... the Queen had attended the opening of the Salon-restaurant of the theater." In the first case, the church had to be identified since buildings were being entered under city. Was "in the Capitol" part of the name of the building or an indication of its location? And in the second example, I knew only that the lady in question was the Queen of Spain. I had to find her name in order to enter it in the Index since neither Queen nor Spain was satisfactory as a form of entry.

Eventually I established a *modus operandi* which I call, somewhat in imitation of a Library of Congress cataloging procedure, "no research for no conflict." When the authors' references did not conflict with other entries in the Index, or if they aroused no suspicions as to the possibility of conflict, error, or duplication, they were allowed to stand unaltered. When there was conflict or ambiguity, I did the minimum amount of research to identify, distinguish, or verify the items in question. In some cases, a great deal of research was necessary—in others very little. At no time, however, was it my intention either to substantiate or repudiate the authors; that was not my charge. Nor should the user of this Index assume that the spelling, terminology, and attributions are uniformly reliable as a result of my work. The Index is basically, as it was intended to be, a tool showing where to find who said what about anything.

The influence of the computer in my establishment and organization of entries was confined largely to punctuation and alphabetization, and in connection with them, the arrangement and terminology of sub-headings. The logical sequence of entries and the relation of main headings to each other, to modifying paragraphs or to sub-headings depended on coding such relationships into directions comprehensible to the machine. These directions were communicated to the keypunchers via the index cards through such means as alphabetically constructed (and sometimes awkwardly phrased) subheadings and a variety of punctuation marks (commas, periods, semicolons, colons, dashes) which, along with directions for diacritical marks and type faces, were in turn translated for the benefit of the machine into numerical symbols.

The complications of this method of book-production were enormous, and my confidence was at times badly shaken. Never shall I forget my dismay when, long after I was assured that all the problems had been solved, a particular item appeared on a

print-out as: zzzz..... (bad code). But this is not the place to describe in detail the difficulties encountered or the frustrations of proofreading some six miles of print-out —none of which corresponded visually to the printed book I hoped would result. If the layout of the pages and the unorthodox look of much of the spacing are less than perfect, the faults are more than compensated for, I believe, by the existence of a tape on which all the information has been stored and coded in such a way that future SAH Indexes, and indeed indexes to other works, can be merged with it. Moreover, the information can be retrieved, not only in the form in which the entries appear on the printed pages, but by a variety of other approaches. The potential for its use in an interdisciplinary, cooperative storage and retrieval program, a major goal of the Society of Architectural Historians, remains to be explored.

In making the best use of this Index, a few of its characteristics should be kept in mind.

ALPHABETIZATION

The Index is in dictionary form, using a word-by-word alphabetization based on the *Filing Rules for the Dictionary Catalogs of the Library of Congress* (1956) and modified by the *ALA Rules for Filing Catalog Cards* (2d. abridged ed., 1968), by the Chicago University Press, *A Manual of Style* (12th ed., 1969), by the requirements of the computer, and in many cases by my own predilections. In general, I would advise the reader to scan a page rapidly to find an item which might not be filed in the expected place, but his search should be facilitated if he bears in mind the following few basic rules.

1. Articles at the beginnings of entries are disregarded for filing purposes except when they are part of place names or personal names. In the latter cases an exception is made to the word by word filing, and the compound name is treated as a single word.

Labacco	*The Ladies Home Journal*
L'Abadie	La Guaira, Venezuela
La Bruyère, Jean de	The Lakeside Press

2. Entries using the same name or word follow the order of people, places, things (the latter signifying inanimate objects, subjects, or titles).

Washington, George	*Washington*, steamboat of 1816
Washington, D.C.	

3. Umlauts are filed as if e follows the letters on which they appear.

Nuermberger	Nuestra Senora de la Soledad
Nürnberg	Null, Joseph

4. M', Mc, and Mac are interfiled as if spelled Mac.

MacNair	McTavish
McRae	M'Vean
Macrobius	Madden

5. Initials or single-letter words written in capital letters, with or without periods, precede longer words beginning with the same initial letter.

UNESCO	U-shaped buildings
U.S. Housing Corp.	Ubeda, Spain
USSR	

DUPLICATION OF INFORMATION

Entries are made for structures under city, except for country houses, rural bridges, or the like, which are entered directly by name. Additional entries are made under the names of the architects, if known, and under the type of building, except for houses, churches, or other forms occurring in such quantity as to be useless. Entries for the Allegheny County Courthouse and Jail, for example, can be found under Pittsburgh, Richardson, Courthouses, and Prisons.

Articles and books have entries under their authors, titles (if distinctive), reviewers, and subjects.

Art works and manuscripts can be found by name, by artist if known, and in many instances, under the museums, libraries, or buildings in which they are located.

PUNCTUATION

( ) are used, in addition to their usual manner as modifiers, after the names of buildings or art works to enclose the names of the architects, builders, or artists to whom they are attributed by the authors.

[ ] around page and illustration numbers indicate that the numbers were supplied by the indexer. They are also used to enclose words supplied in titles of articles and books or names of organizations. Names, phrases, and titles enclosed in brackets following main or sub-headings are variant forms found in the *Journal* or elsewhere in the course of my searches.

Multiple variants, as well as cross references to more than one subject heading, are separated from each other by semi-colons.

Mount Locust [Ferguson (William) House; Mound Plantation]

means that **Mount Locust** is the entry, and variant forms of the name of the plantation are: **Ferguson (William) House** and **Mound Plantation**.

Colons are used in entries being referred to, to separate main headings (in boldface) from sub-headings.

Architecture

Law and Legislation *see* **Architects**: Laws, Legal status, etc.;

Building Codes, Laws, Regulations, etc.

One is directed by this cross reference to look in the Index under the following entries:

Architects

Laws, Legal status, etc.

and

Building Codes, Laws, Regulations, etc.

Colons are also used to separate volume, issue, and page numbers from one another. All references to illustrations follow text references and are preceded by the abbreviation illus. Thus XVI:4:9; illus. XVI:4:10 fig 2 means that the item in question is discussed on page 9 of issue 4 of volume 16, and there is an illustration of it, figure 2, on page 10.

When, in 1964, Allen Brooks, the then President of the Society of Architectural Historians asked me, on behalf of the Board of Directors, to index their *Journal*, I accepted in the belief that I was making a commitment of about a year or two. Since then, four succeeding Presidents—George Tatum, Henry Millon, James O'Gorman, and Alan Gowans—and countless Board members have waited expectantly for its completion. All have shown a keen interest in the project and done their best to help me, and all have demonstrated a patience I can only call remarkable.

While the indexing was done entirely by me, I was assisted during various stages of its organization and completion by numerous people. Dorothy Balogh, Shirley Diamond, Mira Gess, and Elsa Resnick all worked diligently and painstakingly to check the accuracy of thousands of page and illustration numbers. Over the years, members of the Index Committee have included Robert Branner, Howard Hibbard, Robert Jorgensen, Henry Millon, Osmund Overby, Adolf Placzek, and Phoebe Stanton. Their encouragement and advice have been of inestimable value. To Jane Davies, Edgar Kaufmann Jr., and Everard M. Upjohn I am greatly indebted for their willingness to help me verify and organize the entries for Alexander Jackson Davis, Frank Lloyd Wright, and Richard Upjohn, respectively. Special thanks go also to John M. Dickey who, as a more than merely interested treasurer, was one of the first to urge the com-

puterization of the Index. Freeman Keith's good taste and knowledgeability in matters of design and layout were invaluable gifts offered to me in my attempts to overcome the difficulties imposed by the computer. The programming was done by John Macalino, and without his careful explanations and patience, the Index would still be on cards.

Proofreading this Index proved to be a monumental task because of the role of the computer in its composition. Some forty thousand sheets of print-out, bearing no resemblance to the printed page, containing numbers and symbols that represented accents, spacing, indentations, and distinctions between type faces, were proofread by Rebecca Morris and Neville Thompson. My debt to them for their willingness to do a very unpleasant job under pressure of time is very great indeed. To Neville, as well as to Adolf Placzek and the staff of Avery Library, I owe a special word of thanks for much help extended during the research stages of the project.

While I can take credit—or blame—for the creation of the Index, two people are actually responsible for its realization. As a President of SAH, later as a member of the Index Committee, and finally as its Chairman, Henry Millon has shown a degree of interest in and willingness to work for the Index, as well as a rational and quiet competence for which I am profoundly grateful. And Robert Branner, one of the original members of the Board responsible for the earliest decision to make a Twenty-Year Index, Chairman of the first Index Committee formed after I was asked to undertake the project, and of the subsequent Committees until the Index was ready for publication, has been by my side throughout the entire project, advising and working with me at every stage and asking only that the standards be kept high. I hope this Index lives up to all their expectations and is the useful tool it was meant to be.

SHIRLEY P. BRANNER
The City College of the
City University of New York

ABBREVIATIONS

Ala. *Alabama*
apt. *apartment*
Ariz. *Arizona*
Ark. *Arkansas*
assoc. *association*
attrib. *attributed, attribution*
Aus. *Austria*

b. *born*
B.W.I. *British West Indies*
Berm. *Bermuda*
bibl. *bibliography*
biogr. *biographer, biographical, biography*
bk. *book*
bldr., bldg. *builder, building*
Bulg. *Bulgaria*

c. *century*
ca. *circa*
Calif. *California*
Can. *Canada*
capt. *captain; caption*
co. *company; county*
Col., col. *Colombia; colonel*
Colo. *Colorado*
comp. *compiled, compiler*
Conn. *Connecticut*
corp. *corporation*
Czech. *Czechoslovakia*

d. *died*
D.C. *District of Columbia*
D.R. *Dominican Republic*
def. *defined, definition*
Del. *Delaware*
dept. *department*
descr. *described; description*
dr. *doctor*

ed. *edited, edition, editor*
Engl. *England; English*
engr. *engraved, engraving, engraver*
enl. *enlarged*
erron. *erroneous, erroneously*

fig. *figure*
fl. *flourished*
Fla. *Florida*

Ga. *Georgia*
gen. *general*
Ger. *Germany*
gov. *governor*
gov't. *government*
Gt. Brit. *Great Britain*

Ill. *Illinois*
illus. *illustrated, illustration, illustrator*

Ind. *Indiana*
infl. *influence, influenced*
introd. *introduction*

Jam. *Jamaica*
Jap. *Japan*
jr. *junior*
jt. *joint*

Kan. *Kansas*
Ky. *Kentucky*

L.I. *Long Island*
La. *Louisiana*
Lux. *Luxembourg*

Mass. *Massachusetts*
Md. *Maryland*
Me. *Maine*
Mex. *Mexico*
mfr. *manufacturer*
Mich. *Michigan*
Minn. *Minnesota*
Miss. *Mississippi*
Mo. *Missouri*
Mont. *Montana*
ms., mss. *manuscript, -s*

n, nn *footnote, -s*
N.C. *North Carolina*

N.D. *North Dakota*
N.H. *New Hampshire*
N.J. *New Jersey*
N.M. *New Mexico*
N.T. *New Testament*
N.Y. *New York*
Neb. *Nebraska*
Neth. *Netherlands*
Nev. *Nevada*
no., nos. *number, -s*

O.T. *Old Testament*
obit. *obituary*
Okla. *Oklahoma*
Ont. *Ontario*
Or. *Oregon*

P.R. *Puerto Rico*
Pa. *Pennsylvania*
Pan. *Panama*
pl, pls *plate, -s*
Pol. *Poland*
Port. *Portugal*
portr. *portrait*
pref. *preface*
pres. *president*
prof. *professor*
pseud. *pseudonym*

R.I. *Rhode Island*
ref., refs. *reference, -s*
rev. *review; revised; reverend*
Rum. *Rumania*
Russ. *Russia*

S. *San, Santa, Saint, -s, Sainte, São, etc.*
S.C. *South Carolina*
S.D. *South Dakota*
S.I. *Staten Island*
Scot. *Scotland*
sec. *secretary*
sen. *senator*
sr. *senior*
St. *Saint; Street*
Ste. *Sainte*
suppl. *supplement*
Switz. *Switzerland*
Tenn. *Tennessee*
Tex. *Texas*
transl. *translated, translation, translator*
Turk. *Turkey*

U.N. *United Nations*
U.S. *United States*

V.I. *Virgin Islands*
Va. *Virginia*
vol., vols. *volume, -s*
vs. *versus*
Vt. *Vermont*

W. Va. *West Virginia*
W.W. *World War*
Wash. *Washington (State)*
Wis. *Wisconsin*
Wyo. *Wyoming*

Yugo. *Yugoslavia*

· A ·

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